



**Well-Aged
Life,**

**Well-Balanced
Design**

**Seoul Design
Festival 2014**

creative industries fund NL

The Creative Industries Fund NL is a Dutch cultural fund that provides grants for innovative projects within architecture, design and e-culture. In addition, it stimulates crossovers with other cultural and social sectors. Commissioned by the Dutch Ministry of Education, Culture and Science, and the Ministry of Foreign Affairs, the Creative Industries Fund NL has an Internationalisation Programme designed to strengthen the global reputation of the Dutch creative industry, build enduring networks and broaden the market. It is this Internationalisation Programme that has made the exchange with South Korea possible.

introduction

Designers Take On Ageing

One of the great challenges facing modern society is our ageing population. The situation is gaining urgency in the Netherlands. People are living longer; almost half of the current population is older than 50. How can designers address this contemporary social issue? By combining artistic insight and technological innovation, designers are in a unique position to explore new solutions and products driving developments in elderly care. The Creative Industries Fund NL ensures that such topics are put on the agenda and that designers are given the opportunity to experiment with possible solutions.

The situation is by no means only a Dutch problem. South Korea is also confronted with an exponential growth in inhabitants over the age of 65. Traditional family ties in Korea are under threat from an increasingly urban lifestyle. Society is looking to design for answers so it is fitting that the theme of this year's Seoul Design Festival is Well-Aged Life, Well-Balanced Design. Designers are invited to think about how to maintain a good quality of life as the years progress.

In turn, the Creative Industries Fund NL has selected ten Dutch designers to present their vision on the challenges of an ageing society at the festival's Holland Pavilion – financed by Design House and the Creative Industries Fund NL.

During their stay, the designers take part in an extensive programme to stimulate a meaningful intercultural exchange. What parallels can be drawn between Dutch and Korean design approaches? How can designers from each country support each other in finding suitable answers to these pressing social issues? The festival nurtures an understanding of both societies and cultures with the help of workshops and seminars in a creative adventure that transcends geography.

The ten Dutch designers were chosen for the relevance of their projects to the theme as well as the high standard of their work. After the festival, the aim is that participants will share the knowledge acquired with their fellow designers in the Netherlands.

This project is the result of a close collaboration with the East-West Education Center (EWEC) and grew from the organisation's exploration into market opportunities for Dutch designers in South Korea. The idea is to strengthen existing contacts and to chart new international platforms for Dutch design. Participants are given an opportunity to establish lasting relations in South Korea and to broaden their professional activities internationally.

Selected designers

Jules van den Langenberg
Studio Dumbar
Anne Feikje Weidema
Inge Kuipers
Studio Toer
Julia van Zanten
Juliette Huygen
Lisa Mandemaker
Harm Rensink
Michou Nanon de Bruijn

AAA-WARE

These days doctors are like car mechanics. The two professions are becoming increasingly similar. Just like dentists, or surgeons – their services come too late. We are too busy. We only seek help after an accident; a dent in our bodywork. With prevention increasingly pushed to the sidelines, the doctor is left to focus on the repair job. We only take action once problems are obvious and inevitable. Our bodies are allowed little more than the odd emergency pit stop; the aim is always to get straight back onto the road.

Yet, that same doctor, the one we do our best to try and avoid – after all, being ill costs time and money – has put us in an incredibly luxurious position. He and his science have given us a better life! Armed with improved prevention methods, medicines and rosy future prospects, he has given us extra years. Gone are the days of biting the dust at the first cough. Now we are getting older. In the Netherlands, South Korea and everywhere in the world, except for Botswana. Yet, it appears that evolution occurs at different speeds. While science has rapidly overcome our body, for the time being, our constitution does not look like it can live up to a prolonged existence. Across the ends of the earth, we still crumple and wither. It's a problem that current healthcare, with its scientific parameters, will not be able to address in the coming decennia. The doctor needs help – help that the creative industry can offer.

Better life

We always wish people 'a healthy and happy New Year'. However, as with many of our new resolutions – losing weight and exercising more, giving up cigarettes and alcohol, paying off our debts or learning something new – so this resolution too is quickly relegated to the scrap heap. In addition, 'healthy' is often a synonym for being ill as little as possible, and 'happy' frequently seems to boil down to wealth. Neither of these embodies the 'better life' that Dutch artist and founder

of De Stijl movement, Theo Van Doesburg, described in his Nieuwe Beelding theory. Light, air and space, a balance in colour and proportion, these were the keys to a healthier life. Proponents of De Stijl, or modernism in general, were aware of the limited power of the medical apparatus and put themselves forward as alternative aides towards a better life – a 'better world' that one could set about shaping. Eighty years later, the creative industry takes up the gauntlet of this alternative road to health. Long live the new 'quacks'!

The medicine called fun

We are at a turning point where vaccines, pills, Zimmer frames and walk-in consultation hours no longer suffice. It is not a question of 'whether' we will grow old – that's almost a given – but primarily of 'how' we will do so. The answers to this question can be divided into three groups.

Group one are the design anthropologists, the inventors of solutions, the conceptualists that create eye-opening objects to break the taboos surrounding ageing and all of its ailments, thereby putting the topic on the agenda. These are the designers that are able to breathe new life into old formulas with an innovative approach. **2** They can redesign a heavy blanket to make an illness more bearable. **3** Design is relevant, now more than ever. Where previously people created prostheses to rectify a malfunctioning body, now the realisation has set in that the products we surround ourselves are failing us. And so, it is not the body that must change, but the products. No longer is it the shaking hands that make pouring tea impossible; nowadays it's the teapot. **4** Designers are the outsiders with a fresh perspective, bringing a wind of change with them. They think about the loneliness of old age and how a lamp or the contents of a complete household can actively provide companionship. **5** Or, perhaps because of these designers, we don't need to feel ashamed of our flaws; of

incontinence and the diapers that come with it. **6** Design can break down taboos. Not with words, but with products that crystallise a problem and make it something you can talk about. Euthanasia is perhaps the best example, with the early termination of a life giving new meaning to living – Happily Ever After! **7**

In contrast to the first group, the second group does not think in generations or problems, but wants life to be better across the board. The Continuous Drama of the Minutes Passing immerses itself in the constant ticking of minutes that go by. Dyscalculia and the inability to deal with numbers may have formed the initial inspiration behind the project, but it has since gone beyond that. It allows us to hold a mirror up to ourselves: 'There are clocks everywhere, but there's no time.' **8** We don't seem capable of making time stretch any further. Everything must happen fast, materialising at our feet in an instant. **9**

Group three forms a minority, but is a group on the rise. A carefree lot, rather than focusing on problems, they are absorbed by the qualities of longer life. 'More is better presuming you find a way to add substance to what's been gained.' The NewGrey banks on the growing grey masses as a fundament for a modern society. **10** These designers celebrate the extra years. Thorough and well considered, or with the unpretentious simplicity of a good party. Just be happy! That can be enough.

Bruno Vermeersch
Founder of Jacques & André

- 1 Jules van den Langenberg – The Medicine Called Fun**
- 2 Studio Dumbar – Visual Identity Alzheimer Nederland**
- 3 Anne Feikje Weidema – Re-covered**
- 4 Inge Kuipers – Tea-Set Touch**
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The Medicine Called Fun

Jules van den Langenberg

Designer, curator and exhibition creator Jules van den Langenberg studied the life of his great grandmother and her fellow residents in a Dutch care home. His research concentrated on transformation in social architecture, specifically communal housing for the elderly, and the impact that hospitalisation and commercialisation have on this. His aim? To find a way to revitalise the lifestyle of senior citizens through fun. Working with design studio La Bolleur, he realised that bingo, often played in care homes, strengthens contact between people increasing a sense of joy. This gave rise to The Medicine Called Fun – a new interpretation of the game where bingo is redesigned as an experience. The bingo set is conceived as a multifunctional piece of furniture with additional play elements.



“By taking part in the Seoul Design Festival, I want to research communal housing for the elderly in Korea and develop the bingo set further.”



Biography

Jules van den Langenberg graduated from Design Academy Eindhoven and grew to become a design curator and exhibition creator through self-initiated projects and freelance projects at Studio Makkink & Bey and Studio Edelkoort. He initiates, designs, curates and exhibits projects using art and design as a medium to cultivate culture. For him, the world is a library full of potential, with an inexhaustible resource in the form of people and their skills. Within this world of opportunities, Van den Langenberg travels to meet people and research the social and cultural impact of all that is manmade. Through associative thinking, he develops narratives and concepts for a variety of curatorial projects.

www.julesvandenlangenberg.nl

Alzheimer Nederland

Studio Dumbar

Studio Dumbar developed a new visual identity and communication style for the Alzheimer Nederland organisation, designed to improve the quality of communication between Alzheimer's patients and people in their immediate surroundings. For the Seoul Design Festival, the bureau designed a motion graphic that encompasses the characteristic typographic effects of the new identity and ties in with the South Korean context.

“We have completed several previous projects in South Korea. These include the graphic/typographic design for the national road signage system of South Korea, the city identity and concept for all the street furniture of Unjeong, and the visual identity of Dong Seo University in Busan. The first two projects were carried out in collaboration with Hongik University in Seoul.”



Biography

Studio Dumbar is an international agency with a Dutch heritage founded by Tom Dorresteyn, former president of the Association of Dutch Designers, BNO. Design is at the heart of everything they do in creating every visible expression of a brand or organisation – offline and online. This involves expertise in strategy, communication, branding and process management. It is in their nature to look for the pure essence – in the people they work with, and the projects they take on. The aim is always to achieve extraordinary results, no matter how complex or demanding a project might be. Based in Rotterdam, the studio also has an office in Seoul.

www.studiodumbar.com

Re-Covered

Anne Feikje Weidema

Anne Feikje Weidema noticed that elderly care products take little account of sensory elements such as sensitivity and tactility. Instead, the focus is on function and purpose. With Re-covered, she aims to break away from the clinical and functional character of care products. Her project comprises a blanket she developed made of soft, heavyweight fabric that invites contact. The blanket activates the senses by stimulating certain pressure points in the body, enlivening the sensory system, muscles and joints. The weight of the blanket has a calming effect on Alzheimer's patients and improves emotional and physical wellbeing.



“Today’s social, cultural and political developments in Asia force us to think and act differently, and to use design as a means of change. The shift towards a more service-oriented market is a catalyst for opportunities and innovation. As a designer, I feel privileged to be able to inspire and contribute to this.”



Biography

Anne Feikje Weidema has a background in political science, having attained a Master's in International Affairs. She went on to specialise in healing environments, graduating in Man and Wellbeing from Design Academy Eindhoven. This was followed by a pilot project on service design and identity for ING Bank and an exploration of the architectural design process during her AMO research traineeship at Rem Koolhaas' Office for Metropolitan Architecture. After starting her own design consultancy practice, OFFICE 1204, together with Boudewien van den Berg, she began working for De Boer & Wang studio, a Shanghai-based design and strategic brand consultancy agency.

Tea-Set Touch

Inge Kuipers

Tea-Set Touch is a tea set for people with arthritis. Everyday objects such as a teapot can be a struggle to use for those with this affliction. And so, Inge Kuipers designed a product entirely without handles. Grasped with both hands, it is easier to lift and pour without spilling. She also does away with the clinical appearance characterising most aids, thereby taking the focus away from the disability. Inspired by people with arthritis, it is made for everyone.

“I’m very interested in how my product will slot into the South Korean market. Going to Seoul and coming into contact with different organisations and people will allow me to widen my network and promote my product and myself as designer. It’s an opportunity that will give me the chance to grow.”



Biography

Inge Kuipers' work is functional, with poetic accents. She always strives to create an extra dimension, giving an added value to the product. Her ideas are prompted by the problems that can confront anyone in daily life. Alongside functionality, the design is also paramount – her designs radiate simplicity and power.

www.ingekuipers.nl

MOTI

Studio Toer

Studio Toer presents Moti – a light installation consisting of an inflatable lamp. Driven by servomotors, the lightly inflated form allows the lamp itself to move as soon as it senses movement. In this way, the lamp reacts to the ambience of its surroundings, prompted by the user's movements. Inspired by the Eastern design tradition, the designers make use of subtle materials and a refined formal language. The lamp is designed to welcome those present in the space, creating a sense of vibrancy.

“We are keen to get to know the South Korean design world. During a brief visit last year, we got the impression that Seoul is a place at the forefront of technology. In addition, people welcomed debate about social relations and change. Our interactive designs are a proposal of how the future could look today.”



Biography

Studio Toer is passionate about exploring the boundaries of product and spatial design. The designs are a result of their fascination for simple movements and the emotional impact this can have. This, in combination with subtle material use and a straightforward form language, is what identifies the work of Studio Toer. Based in Eindhoven, Castor Bours and Wouter Widdershoven began Studio Toer full-time in 2001 and have been working on explorative design projects since 2007. Bours has a background in arts and design (Design Academy Eindhoven alumnus, Living Department). Widdershoven is specialised in communication design and interaction design (Eindhoven University of Technology alumnus, Industrial Design). Together they explore opportunities for new interventions.

www.studio.toer.com

6 Protective Underwear

Julia van Zanten

Julia van Zanten's Protective Underwear offers a solution to people with urinary incontinence. She noticed that people with incontinence are more likely to feel insecure and anxious, leading to social isolation. Practical solutions such as incontinence pads fail to address the emotional impact experienced by sufferers of this condition, she believes. Also, incontinence pads are not sustainable, attractive or comfortable to wear. Van Zanten's product features specially designed incontinence material for women that is comfortable and washable. She worked with Artofil, a company specialising in absorbent yarn. Her first presentation was sponsored by the TextielMuseum.



“The Netherlands is facing an ageing population. Gaining insight into how the South Korean design industry is addressing this demographic change is a fantastic opportunity to compare cultural approaches, meet others interested in the topic and enrich my own perspective and practice.”

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**JUST
ANOTHER
GARMENT**

Biography

Julia Van Zanten is a social designer with a background in textiles. After receiving a Bachelor of Arts in Textile Design from Central St. Martins College of Art and Design, she went on to graduate from Design Academy Eindhoven in 2014 as a Master of Social Design. She describes her professional field as 'people research' and aims to empower people in their daily lives by tackling human moments 'in the margins'. Intrigued by the impact design can have in rethinking healthcare systems and wellbeing products, she has a special interest in challenging stigmatised living aids or environments, gaining insight through participatory methodologies.

www.juliavanzanten.com

Euthanasia. Tales of Happily Ever After

Juliette Huygen

7 Juliette Huygen calls herself a 'design anthropologist'. This term underlines her social and engaged approach to design in which man and rituals play a central role. She seeks to find connections between social discussions by creating tangible media. Euthanasia. Tales of Happily Ever After, is a collection of objects allowing her to express different facets of euthanasia visually. She highlights the feelings, anxieties and taboos surrounding euthanasia, without passing judgement. In addition, she aims to offer other perspectives and encourage the spectator to reflect on his or her own norms and values.



“As a design anthropologist of sorts I hope to offer different perspectives on innate cultural standards, values and rituals within diverse cultural standpoints. I hope to engage in discussions with a wide range of audiences. I also believe that the Korean culture will prove to be an immense inspiration for further projects.”



Biography

Juliette Huygen, born in Willemstad, Curacao, is a Dutch product designer, illustrator and media theorist. Huygen graduated in product design from ArtEZ art academy, in Arnhem in 2013. She is currently working on her Master's in Comparative Arts and Media Studies at VU University Amsterdam. She adopted the title 'design anthropologist' to clarify her social approach to design. Huygen prefers to work in as many media forms as possible, emphasising the content and symbolism of the work, rather than the form. www.juliettehuygen.com

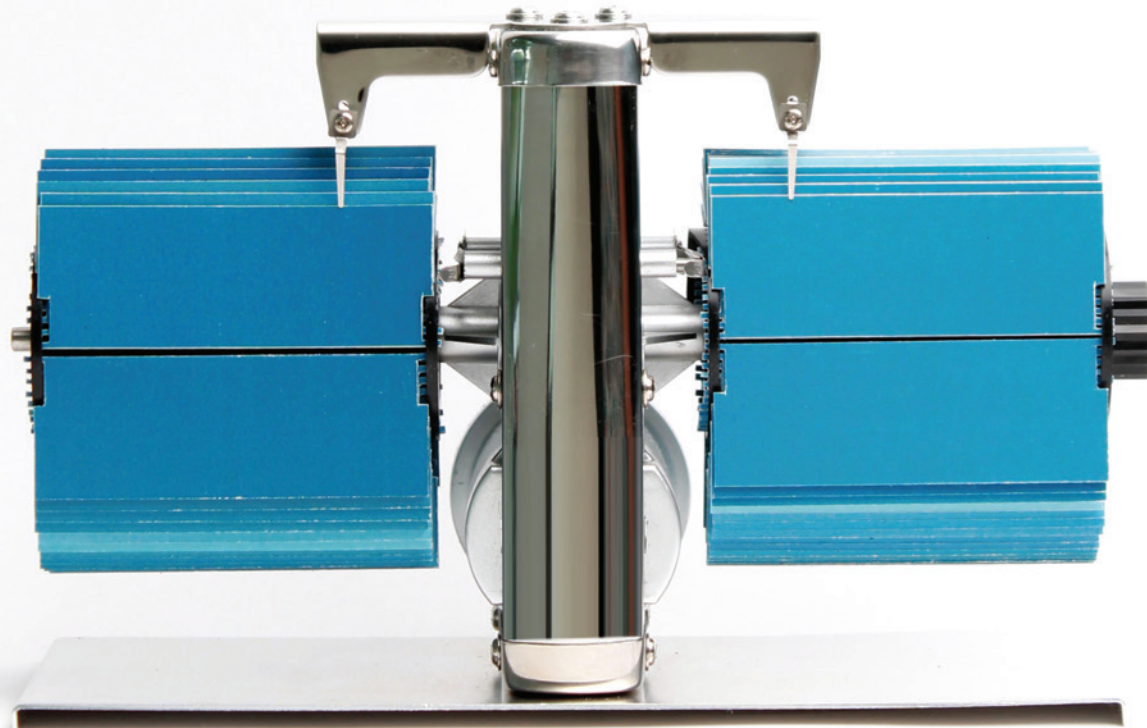
Zero Hour

Lisa Mandemaker

Zero Hour is Lisa Mandemaker's graduation collection and consists of a series of moving objects driven by clock mechanisms. Mandemaker sets out to illustrate the abstraction of our sense of time and the passing of time, and allow us to experience it tangibly. She started by researching the increasing over-diagnosis of children, focusing on dyscalculia – a difficulty in dealing with numbers. Two works from the collection are featured at the Seoul Design Festival. Sequential Elapse in Blue Divided by Blue is a flip clock where the numbers have been replaced by colours, creating a different sense of time for the viewer. The wall installation The Continuous Drama of the Minutes Passing is a spatial representation of passing minutes. Mandemaker sees similarities between her alternative approach to time and the ageing society. With these two works she hopes to invite the public to feel more closely associated with the idea of ageing, encouraging people to experience this process in another way. She aims to show that this is an inevitable development that man must learn to deal with.

“As a designer just starting out, I’m exploring new working methods and contexts that will allow me to develop further, both as a person and in my work. I’m looking for challenges and contacts that not only provide me with fresh stimulus, but can also open up other perspectives on the world. Setting up a network and exchanging ideas with designers in South Korea is very worthwhile and productive for me.”

8



8



Biography

Lisa Mandemaker graduated in product design at ArtEZ Institute of the Arts in Arnhem in 2014. Her fascination with information, context and speculation has frequently spawned designs with commentary as a prime function. Her graduation design Zero Hour demands a different way of looking and experiencing. Using this series of objects, she elicits a topical dialogue about how we actually live in a system of anticipations, time and labels defining the normal and abnormal. These observations shape her material.

www.lisamandemaker.com

Bed of Olfaction

Harm Rensink

Harm Rensink believes in making design more human. He harnesses empathy, context and aesthetics to create beneficial spaces for people to explore, work, live, relax, or just be. His work ranges from wellness to interiors and exhibitions. During Seoul Design Festival he will present his spatial installation Bed of Olfaction. Visitors are invited to rest on a fragrant bed, transmitting its aroma to the visitor to stimulate the memory of the experience throughout the day. The inspiration comes from a trip to Mushiya in Japan. Having bathed in Acorus gramineus, a local herb, he discovered how a scent can temporary become part of you. The experience opened his eyes to the role of olfactory memories and how the scents that surround us can shape our world. The essence of bathing is not only in cleansing the body but also the mind.



“In my installations I try and create spaces to stimulate individual growth and wellness. I think that many people are stuck in modern life structures, processing lots of information and surviving in his or her own way. By analysing human urban behaviour, researching, testing and developing experiments, I’m looking for a new way to bring wellbeing to people. Participating at the Seoul Design Festival will allow me to expand my research and connect with Korean culture.”



Biography

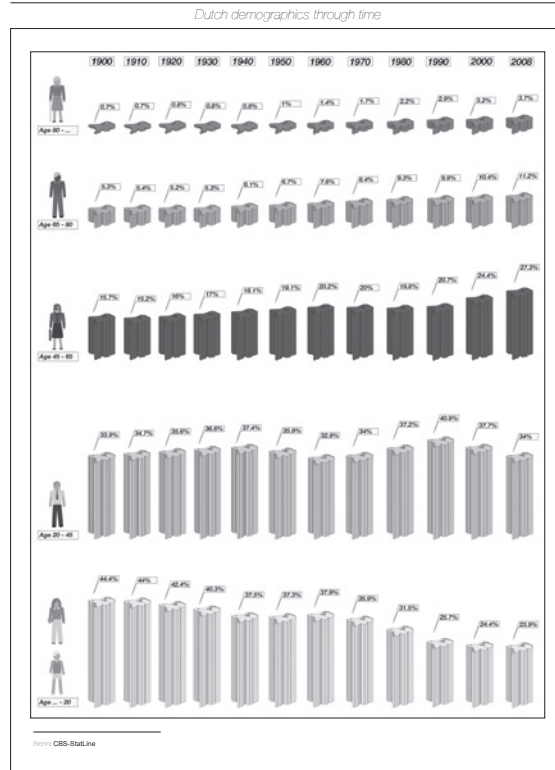
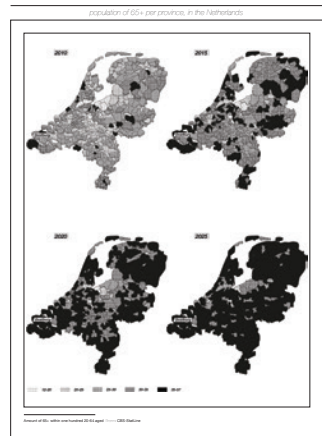
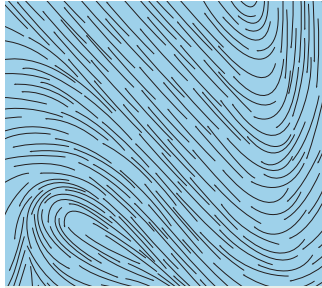
After graduating from Design Academy Eindhoven in 2008, Harm Rensink founded his own studio. His clients include the Stedelijk Museum in Amsterdam, the Dutch Council for Culture and Philips Design. As a guest teacher of the Man and Wellbeing Department at Design Academy Eindhoven, workshop leader at the Stedelijk Museum and guest lecturer at the University of Gothenburg, he shares his vision of creation and investigative processes.

www.harmrensink.nl

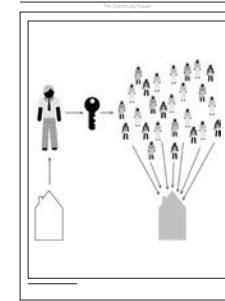
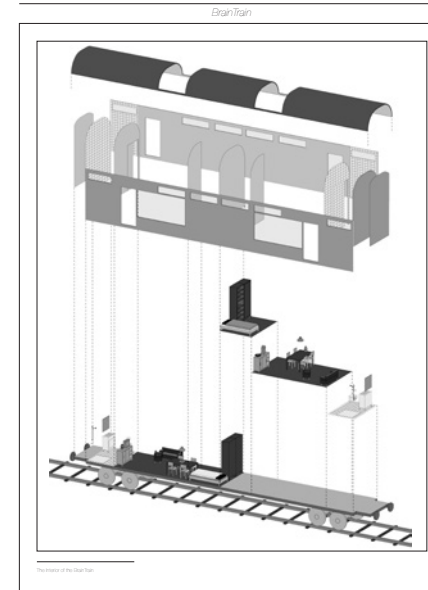
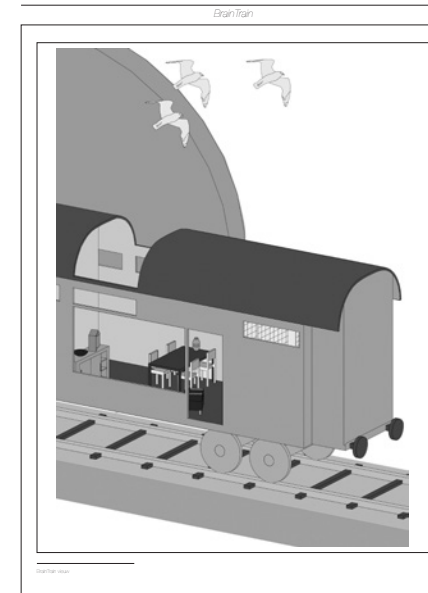
The NewGrey

Michou Nanon de Bruijn

Designer Michou Nanon de Bruijn uses design to communicate her research and future vision, and to stimulate discussion about local and global problems. Her book *The New Grey* is the result of a three-week stay in the small Dutch town of Oostburg and highlights her research into the town's shrinking population. She observes that the young are moving to urban areas, causing a dwindling number of inhabitants and ageing future demographic. The designer questioned what impact this scenario would have on a small town and how the quality of life could best be protected. In her book, De Bruijn outlines a number of solutions, including the use of unoccupied buildings to underpin social structures.



“Culture has an important role in how we think we should grow old. While visiting Korea, I would like to investigate their take on the future and observe the current situation of the elderly.”



Biography

Michou Nanon de Bruijn never divorces a product from its surroundings. Material and immaterial connections are made to build utopian systems. These utopian systems are the springboard for her physical design work. She studied Man and Wellbeing at Design Academy Eindhoven and graduated with honours for two projects: *Koelkachel* and *Individual Idea* which have since been published and exhibited internationally. Due to her longstanding involvement in the research project *European Ageing Utopias*, arts centre CBK Zeeland invited her to investigate the future of life in the small village Oostburg. In addition to her own projects, she enjoys working as senior designer for Studio Makkink & Bey. www.nanon.info

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www.creativeindustriesfund.nl
www.stimuleringsfonds.nl

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